

## **Overview**

I studied in the faculty of Psychology at Universidade PUCC do Estado de Sao Paulo. Later I was awarded my diploma at l'Ecole des beaux-arts de Genève ESBA. Afterwards, I studied in London and obtained my Masters in Fine Arts at Central Saint Martins College of Art & Design.

During my stay in England, I had contact with Richard Deacon, Richard Wentworth, Keith Tyson, Fiona Barner, Tina Keane, Susan Trangmar and Paul Eachus. Through this I learnt a great deal and began to appreciate their style of teaching and their dialogue. It goes without saying that the teachers I had at ESBA Silvie Defrauoui, Pierre-Alain Zuber and Carmen Perrin have also given me a lot. The knowledge I have gained from them is very useful for my style of teaching and in particular for being in touch with my students and managing seminars.

## **London**

It is in London where performance became a new dimension to my artistic expression. From there I was invited to show my work in Austria, Mali, Benin, India, England, Brazil, Switzerland, Slovakia, Finland and France. These travels gave me the opportunity to develop an extensive artistic network. Over the years, however, I have maintained a special relationship with the teachers at Central Saint Martins College of Art & Design. Since moving back to Geneva from London I maintain constant contact and return a minimum of once a month.

This also allows me to continue to participate in the art scene of Britain. For instance, in the area of performance art I have seen the works of such artists and curators as Franco B, Marina Abramovic, Stuart Brisley, Susan Hiller, Tracey Emin, Steve McQuen, La Ribot, Forced Entertainment, Hayley Newman, Guilherme Gomez-Pena, Lali Chetwynd, Robin Deacon, Tino Sehgal, Rob La Frenais, Tracey Warr, Amelie Jones, Katya Garcia Anton and Jonathan Watkins.

## **Network**

My active professional network has made it possible to collaborate with teachers at Central Saint Martins College of Art & Design, Chelsea Art School, Camberwell Art School and teachers participating in act.

These fruitful relationships enable me to create the artistic space and events that allow my students to progress their work in concrete situations.

## **ESBA**

My career as a contemporary artist led me to develop an interest in the use of the body as a work tool (body, movement, space and time). Further to my collaboration with Pierre-Alain Zuber, I created a teaching programme for a seminar «regards périphériques», which is the result of my reflection on this question. A growing number of students from different workshops (Jean Stern, Yan Duyvendak and La Ribot) attended this seminar with great enthusiasm.

Throughout 2003/04 I was employed as a visiting lecture in charge of first year students (45). During this period my rapport with the students was both positive and intense. Besides including individual tutorials, I organised various activities for the students, including a trip to London, conferences and exhibitions.

Over the past 3 years at ESBA I have discovered new possibilities of professional growth and have confirmed my vocation as a teacher. My performance art work is characterised by the constant creation of space in which to communicate and which merges completely into the social environment and the constantly changing architecture. In spite of the difference between my art and teaching, communication and dialogue remain the common elements linking these two distinct activities.

## **act**

In 2003, I was invited by the artist and teachers Andrea Saemann (HGK Basel) to coordinate act04 in Geneva. Over a number of years, the performance workshops originally from the various Swiss German schools of art have developed regular exchanges and dialogue.

As a result of my proposal, l'ESBA has now joined act and is in fact, the only art school in Swiss Romande which participates.

In 2005, the school of art and teachers who participated in act are as follows:

- FHA Aarau, Pascale Grau
- HGK Bâle, Muda Mathis
- ESBA Genève, Paola Junqueira
- HGK Lucerne, Ruedi Schill
- F+ F Zurich, Heinrich Lüber
- HGK Zurich, Stefan Kreysler

During the event four performances nights were organised in the following places:

- Kunstpanorama, Lucerne
- attitudes, espaces d'arts contemporains, Geneva
- Project Space K3, Zurich
- Ostquai, Bâle

This dynamic project challenges students to develop new skills, alternative ways of working, and exposes them to exhibiting in the sometimes harsh a professional context rather than in the confines of their school.

Muda Mathias notes that the students are often hesitant or fearful to give shape to their ideas during public performances. act gives them the chance for concrete action: to think like artists and organisers, to take risks, and to be confronted by the public.

Heinrich Lüber believes that through act the students are able to find an appropriate medium to develop their work as well as experiencing self enrichment. My experiences confirms that contact with new situations leads students to analyse their performance more critically, to confront the social aspect of the event, and encourages them to extend past their individuality and feel a member of a community.

### **Reflections on performance and its pedagogical basis**

I see 3 different basics kinds of performances in the domain of contemporary art:

- Classical performance: the artist uses a scene and the public is physically passive.
- Sculptural performance: the artist employs objects to integrate themselves into new spaces and a new architecture; the public interacts with the installations and the created space.
- Sculptural/social performance: this forms extends the sculptural performance (above) through a direct confrontation with the public. The artist and public create a dialogue.

All these performance genres have in common the notion of «based time work». This means the artist takes into account «time» during the creation of their work. This characteristic links their art to other media such as cinema, theatre, video and dance.

The relationship between these various genres: theatre, music and fine arts, presents possibilities and challenges for research, development, and extending the student through developing new performance skills. The element of performance in fine arts creates a bridge to other cultural expressions.



Performance art was over used as an art form in the late 60s. During the 70s in Europe and the US, artists exploited the audiovisual media of the time. In my view it is important to promote the use of new technologies in the context of performance. Now, in 2005, the artist must take into account the current socio-political climate, the history and development of performance art, and the new technological possibilities in creating their work.

## **Conferences/workshop**

Whilst organising conferences and workshop at ESBA I invited: Katya Garcia Anton (Director of Centre d'art Contemporain de Genève), Tina Keane (artist/teacher London), Jonathan Watkins (Director of Ikon Gallery of Birmingham), Ella Gibbs (London artist), Heinrich Lüber (Basel artist and teacher).

## **2004/2005 at ESBA (Ecole supérieur des beaux-arts – Haute école d'arts visuels HES)**

Seminar «regard périphériques»

Introduction: the history of performance art. The presentation of this course is based on lectures and the study of images of works of various influential artists who have emerged since the 60s until now.

act05

Preparation with Swiss German teachers for act05. Co-ordination and organisation of the act05 in Geneva at attitudes – espace d'art contemporains.

Tutorials

Direct contact with students, discussions over their initial projects ideas, ongoing feedback during project development.

London study experience

These trips give the students the opportunity to discover new art schools, art spaces, as well as the chance to meet British artists.

Meetings with artists living and working in the field included: Paul Eachus, Ella Gibbs and Lali Chetwynd (Beck's Future Prize 2005, London ICA).

Exhibitions visits by: Bruce Nauman, Phillida Barllow, Joseph Beuys, Antony Caro, Eva Hesse, Tino Sehgal, etc.

Museum visits to: Tate Modern, Tate Britain, Saatchi Gallery, ICA, Serpentine Gallery, British museum, etc.

Art school visits to: Central Saint Martins College of Art & Design, The Slade school of Art.

## Workshop

On my suggestion to Pierre-Alain Zuber, Heinrich Lüber was invited to present a workshop, which was a huge success.

## External activities

1. I was engaged by «département de Service d'Aménagement Urbain de la Ville de Genève» to organise two public performance events based on the theme of «Les yeux de la Ville».

I selected the most dynamic students from act05 to show their works again and also brought students from Central Saint Martins College of Art & Design London to participate.

2. Participation in a round-table IMPEX event at kaskadenkondensator, contemporary art space in Basel.

Invited artists included: Heinrich Lüber BS, Paola Junqueira GE, Clare Goodwin ZH/UK, Robin Deacon UK, Gillian Dyson UK.

Moderator: Maren Rieger, dramatic advisor, BE.

3. Invited by Heinrich Lüber to participate in a research project «The Situated Body». The objective will be to explore the pedagogy of performance from different points of view.